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a number of alternative naturals and other signs, not forgetting an alternative accompaniment, which tends materially towards running the Hymn Tune to the unconscionable length of sixteen pages. Even in tune 90, which is of the exact length of "Jerusalem the golden," we have not only " $\text{♩} = 112$ " at the head of the tune, but, "Length about 30 seconds" at the foot, and, in reference to an accidental natural in the last bar, there is the following piece of *naïveté*, "F# each alternate verse, or *ad lib.*!" There are other tunes of more or less merit, and not the least good are some by Mr. Brown-Borthwick. Upon the whole, we feel assured this collection will have a beneficial effect, both upon Sunday music at home, and that of the Sanctuary.

The Organist's Quarterly Journal. Edited by Dr. Spark. (Part 2.)

It is very evident from the number before us that Dr. Spark has no intention of allowing his spirited enterprise to languish after the first bold push. The inaugural number was in almost every respect a success, but the second is an improvement even on that; and we have no hesitation in saying that should the work, in its ultimate issues, keep up to its present high standard, it will mark an era in the history of organ music in this country. It is needless after this to enter into any detailed criticism of each contribution; suffice it to say that Mr. Smart's Prelude is genial and highly finished. Mr. Barnby's *Andantino* is smooth, and the chorale imbedded therein is effective in contrast. The first instalment of Mr. Macfarren's Sonata is remarkable for great breadth and vigour of treatment; and although we are sometimes reminded (in style only) of the Sonatas of Clementi, we are equally struck by the mastery of form, and completeness everywhere apparent. Mr. John Francis Barnett fully justifies his rising reputation in his Introductory Voluntary; and the Introduction and Fugue by Mr. Silas is a complete epitome of the best points of all the previously-mentioned contributions.

A Communion Service. Composed by Dr. Armes.

We sincerely hope that in "Quires and places where they sing," such settings of the Communion Office as the one under notice will take the place of the old-fashioned, worn-out, and colourless compositions of Gibbons, Rogers, and others of a like class. If any part of our Service demands music of a high tone of colour, it is surely that which forms the culmination of praise, prayer, and adoration; that in which we join "Angels and Archangels," and "all the company of heaven," in lauding and magnifying God's glorious Name. Yet how frequently do we find the sublime Ter Sanctus set to music of the most lugubrious description. How often do we not hear the *Gloria in Excelsis* (that other heavenly canticle of praise), chanted in strains which would only form an adequate setting to an auctioneer's catalogue. All this is wrong, and requires immediate reform, and we are thankful to find the reform has begun. Not the least interesting sign is the regular issue by Cathedral organists of new compositions for the Church, in which all the vicious old rules, by which they have been bound for so long, are fast losing their hold, and composers are beginning to work in the light of their own intelligence. Our first glance at Dr. Armes's Service caused us some dismay, for we found it clothed in the habiliments of another age; in other words, it is written in minims and semibreves, which nineteenth century people are expected to treat as crotchets and minims; or, as we have frequently to explain, "Yes, it is true they are minims, but you must sing them as fast again; in fact, regard them as crotchets." Upon which we are asked "Then, why are they not crotchets?" Fortunately, though the letter is ancient, the spirit is modern, and we have to thank Dr. Armes for a Service which is brimful of melody, accompanied by sober and ecclesiastical harmonies. Of all the numbers we prefer the Credo, in which the composer appears to have

risen nearest to the height of his subject; but where everything is so good, it is invidious to particularise. Suffice it that Dr. Armes has made a valuable addition to the music of the Sanctuary.

Fleur de Lis. Mazurka de Salon. Pour Piano. Par Frederic N. Löhner.

A GRACEFUL Mazurka, which will be certain to please, if played with the touches indicated by the composer. Elegant dance music like this is highly useful in cultivating the power of phrasing; and we recommend this little piece with the utmost confidence to players, as well as teachers.

El Dorado. Song. Words by Edgar Allan Poe. Composed by E. A. Sydenham.

THERE is a freshness about this song, both in the melody and accompaniment, which seems indicative of its being the work of a young composer who has not fallen into the "groove" in which so many of the vocal writers of the day are content to move. The voice part is well written, and the harmonies sufficiently show that the author has been trained in a good school, without being obtrusively "learned." The expression of the words has been carefully studied; and we are convinced that a good singer might make the song highly effective. We hope to meet with Mr. Sydenham again.

A Third Set of Six Four-part Songs. (S.A.T.B.) Composed by Henry Smart.

- No. 1. *Wake! to the Hunting.* Poetry by Bishop Heber.
2. *Dost thou idly ask.* Poetry by W. C. Bryant.
3. *A Psalm of Life.* Poetry by H. W. Longfellow.
4. *Only thou.* Poetry from the German.
5. *I prithee send me back my heart.* Poetry by Sir John Suckling.
6. *The Moon.* Poetry from the German.

THESE compositions are amongst the very best of this most refined of song writers. The first on our list is a bold and melodious strain, richly harmonized, and with just enough of the "hunting-horn" effect to indicate the character of the poetry. A due observance of the *pianos* and *fortes* is positively necessary in order to realize the intention of the author, the lengthening out of the phrase "Awake," absolutely requiring a real *pianissimo*, as well as a *rallentando*. Choral Societies will find this song a valuable addition to their collection of part-music. No. 2, "Dost thou idly ask," has a pleasing melody, which, with careful singing, may be made exceedingly effective; but No. 3, "A Psalm of Life," will enlist the sympathies of all hearers; and is, indeed, as pure a piece of vocal four-part writing as we have seen for some time. Longfellow's beautiful poetry is most faithfully reflected in the music, the D natural in the final phrase (for example) giving an intensity to the words to which in both verses it is set, which proves a thorough sympathy between the composer and the poet. No. 4, "Only thou," is scarcely so much to our liking as its companions in this book. The song, however, flows onward smoothly, and is marked by the usual excellence in the harmony; but, although well written throughout, it is not striking. No. 5, "I prithee send me back my heart," has all the simplicity demanded by the words of Sir John Suckling, and is in every respect an excellent example of a true English part-song, a style of composition which seems to be as firmly establishing itself in this country as the Madrigal has already done. We particularly admire the harmony of the last phrase of each verse, in which also the voice parts are written with admirable clearness. No. 6, "The Moon," is based on an exceedingly vocal subject, and some good effects are gained by occasionally breaking the harmonized melody, and making the voices enter after each other. The holding G for the sopranos, whilst the other parts sing the final phrase, is also a point of much interest.